Ja.s Halsworthy

IDEAL BEAUTY

IN

PAINTING and SCULPTURE

ILLUSTRATED

By REMARKS

ON THE

ANTIQUE,

AND THE

WORKS of RAPHAEL,

AND

OTHER GREAT MASTERS.

BY

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THE IDEAL BEAUTY OF TEN KATE.

THE beauties of antique ſtatues, of exquiſite paintings, and of the famous deſigns or drawings of great maſters furniſh the curious with a ſubject ſo rich and ſo abundant as ſeems to be inexhauſtible. The authors that have already wrote thereon have made very good obſervations, but not all that could be made on *ideal beauty*; and their beſt performances make us wiſh to learn ſomething more of it. Therefore, I doubt

not, the curious and the more knowing, or the connoiſſeurs in art, will be well pleaſed in peruſing the book of Meſſieurs *Richardſon*, father and ſon; for therein they will find an ample account of the moſt remarkable things the ſon ſaw in his travels, * with the judicious obſervations of both father and ſon upon the fineſt pieces of Italy, that grand theatre of art. The reader need not fear to loſe himſelf here in a pompous rehearſal of fluttering phraſes, which generally ſerve only to beget confuſed ideas and a vain admiration of men and things, without affording an exact knowledge of the character of great maſters, without teaching us to diſcern their excellency from their foible, and without remarking the beauties and the defects. What has moſt charmed me in the work I am ſpeaking of, and for which I return my

* This relates not to the two volumes of Mr. *Richardſon* Sen. on painting; for I ſaw them not till two years after I compoſed this treatiſe. Then I found many things in which we agree, and which may plead for the juſtneſs of the new reflections of two different perſons, who had never any correſpondence; and Meſſieurs *Richardſons* alſo never ſaw this treatiſe, till it was printed in November 1727.

my thanks to the authors, is, that therein are found very uncommon ſentiments, ſolid and ſublime concluſions, with a diſintereſted criticiſm that ſpares neither the beſt of the ancients, nor the moſt renowned painters of latter ages, not even the great *Raphael*, the true prince of painters, though eſteemed in Italy an artiſt that none can attack without the heighth of preſumption.

The moſt conſiderable authors that treat of the ſublime and ideal part of the art of painting, commonly uſe the name of *beautiful*; or a thing well proportioned, natural, ſublime, and of an high taſte: Terms that, in my opinion, might be more illuſtrated than they have been; I am determined therefore to publiſh this treatiſe of *ideal beauty*, with a view to inrich the art, and to facilitate underſtanding of the beſt authors.

The *ideal* is properly a judicious choice only, and an ingenious repreſentation of objects in order to have every thing excellent in its kind, and ſo choſen from intire nature as to attract the eyes and captivate

tivate the attention of connoiſſeurs; the whole nevertheleſs different throughout according to the exigence of the caſe and the ſubject. This *ideality* is extended through all the principal parts of art, not only in the different choice of ordonnance or diſpoſition of the whole of the chiaro obſcuro, the coloritto, the draperies, the attitudes, the characters of perſonages; but alſo through the ſubjects of pleaſant landſkips, of fine flowers and of exquiſite fruits, in ſuch a manner, that in every compoſition a particular harmony reigns, and a certain union of the whole; juſt as in a fine piece of muſic the key or tone reigns, upon which the muſic is compoſed.

But ſeeing the different reflections of authors upon *ideal beauty* have a reſpect to the *perſonages* either of fables, or of ſacred and prophane hiſtory, or of allegories; and ſeeing, when the moſt difficult part of any thing is comprehended, the more eaſy parts are ſoon underſtood; we may confine ourſelves here to *ideal beauty* with reſpect to *perſonages* or *figures*, which is moſt admirably well executed in the fineſt antique

tique ſtatues, and in the principal works of *Raphael*.

The ſublime part that I ſo much eſteem, and of which I have begun to ſpeak, is a real *je ne ſçai quoi* or an unaccountable ſomething to moſt people, and it is the moſt important part to all the connoiſſeurs: I ſhall call it *an harmonious propriety*; which is a touching or moving unity, or a pathetic agreement or concord not only of each member to its body, but alſo of each part to the member of which it is a part: it is alſo an infinite variety of parts; conformable however with reſpect to each different ſubject, ſo that all the attitude, and all the adjuſtment of the draperies of each figure ought to anſwer or correſpond to the ſubject choſen. Briefly, it is *a true decorum*, a bienſeance or a congruent diſpoſition of ideas, as well for the face and ſtature, as for the attitudes. A bright genius, in my opinion, who aſpires to excel in *ideal beauty*, ſhould propoſe it to himſelf, as what has been the principal ſtudy of the moſt famous artiſts. 'Tis in this part that the great maſters cannot be imitated or copied

copied but by themſelves, or by thoſe that are advanced in the knowledge of the *ideal*, and who are as knowing as thoſe maſters in the rules or laws of pittoreſque and poetical nature, although inferior to them in the high ſpirit of invention.

In order the better to comprehend the difference between *common beauty* and *ideal beauty*, it will be proper to conſider *man* in all ſhapes, as the principal ſubject of the *ideal beauty*.

Firſt, then, let us conſider *man* as a corporeal being, united to a ſenſitive ſoul, actuated by the ſenſes, and ſubject to imaginations; which he has in common with other animals.

We muſt alſo conſider *man* as a being endued with a reaſonable ſoul; that can fix his attention on certain objects, can ſuſpend it or turn it from off them; that can contemplate his diſpoſitions and deſires, and judge of different beings, of their movements and accidents, their interiors and exteriors; can examine the true conſtitution of things, and meditate on their cauſes, effects and conſequences; can comprehend the

the order of things, and know the variety and combination of numbers; can diſtinguiſh the genus from its ſpecies; and laſtly, diſcern the profitable from the unprofitable, and beauties from defects.

And in the affair of *painting* we may contemplate *man* in three different views, with reſpect to what he has in common and what he has peculiar.—*Firſt*, as to his peculiar, you may regard him as a portrait; and ſo he ſhould have ſome thing whereby he differs and may be known from all other men. To execute well this part of the art, it is not enough that a painter has an able hand, but he muſt have alſo a good and attentive eye.—*Next*, we may conſider man as having ſomething in common, and ſomething alſo particular: for example, all of one nation may have among them a certain reſemblance that makes them differ from thoſe of another nation: thus a painter's good ſight and ſharp attention is not ſufficient; for he muſt alſo have a great vivacity of imagination and diſcernment, becauſe that partakes of the ideal.—*Further*, we may conſider man with re-

ſpect to what he has purely general or in common, or as all mankind reſemble one another: and this part of the art requires in a painter, beſides the force of imagination and the dexterity of imitation, an excellent genius alſo, and a judgment capable to diſcover ſomething certain common to all men; and thence to find the general laws of all nature, as well for the form or ſtature, as for the difference of the bones, muſcles and ſkin; the one ſort more fine and delicate, and the other more groſs and ruſtick: For all theſe ſhould be made different according to the difference of the ſubject choſen, whether taken from fable, or from hiſtory, or from ſome ſymbol, or repreſentation. But this is principally to be obſerved by a painter, when repreſenting perſonages, whoſe grand air and ſpirited phyſiognomy can make them paſs for perſonages capable of making a figure upon the great theatre of the world, and of whom it may juſtly be ſaid, that they were made to be painted. This will indeed be a complete *ideal*, and what I call *pittoreſque* and *poetical nature*; as it cannot be acquired by the

the ſimple imitation of a model or a portrait, but only by the force of the moſt juſt ideas and of the moſt rectified imaginations.

Painting and ſculpture repreſent unto us two ſorts of perſonages : for—*firſt*,—thoſe two arts are uſed in making *portraits* either from nature, or from ſtatues, medals, and ſtones engraved ; in which caſe it is to be obſerved, that a portrait, however natural it may ſeem, is no more than a ſimple or ſingle part of general nature : or if they propoſe to themſelves *perſonages* for choice, the liberty of chuſing not being limited by any known portrait ; in that caſe 'tis only needful to find out repreſentations that may anſwer the character of the ſubject choſen.

As to *portraits* it ſeems, that all we can wiſh is reduced to a ſimple and exact imitation of a model or object in all its circumſtances ; and that a painter may paſs for an able man, when he knows how to acquit himſelf as a maſter in that imitation ; of which we have examples in the portraits of *Rembrant*, done in his more flouriſhing

times, which are repreſentations of nature in a ſimple imitation. Nevertheleſs there have been greater maſters, who, without deviating from the reſemblance, or changing the true character that diſtinguiſhes one perſon from another, have known how to join to it what the painters call *choix d' eſprit*, a peculiarity of ſpirit, or a ſprightly ſomething, and to produce natural portraits in an ideal imitation.

Thus in the portraits of *Van Dyk*, beſides the gracefulneſs of the colouring, we find ordinarily a conſtant genteelneſs, accompanied with certain other particularities, which, however agreeable in themſelves, yet ſometimes by an over-abundance leſſen ſomewhat the grand goût or high taſte.

In the portraits of *Titian* we ordinarily find a certain majeſty and Spaniſh gravity.

In thoſe of *Annibal Caracci* we obſerve great vigour, and a florid nature joined with a modeſt gravity.

In thoſe of *Raphael* we ſee an air of dignity, of nobleneſs and ſpirit.

Laſtly, we commonly remark in the *antique buſts* a maſculine gravity, accompanied with a certain force of ſpirit.

Theſe are the ingenious additions, which we call the *ideals*, that immortaliſe the maſters and eterniſe the portraits, rendering them worthy of being looked upon with admiration, and whereby they merit a conſiderable place in the cabinets of the curious.

In order to obtain theſe excellent qualities for *portrait*, I would adviſe the painter to place his model or object at ſome diſtance from himſelf, that is, ſo far from him as to loſe the view of the little wrinkles, and other ſuch ſmall parts called minutiæ, ſo that he may only ſee the viſage in general; yet I would have it ſo near, as to diſtinguiſh all that makes the perſon to be known at a little diſtance: for thus the painter will always preſerve a certain general idea of the grand goût, and if he pleaſes, he may add ſome particularities, but muſt borrow them from what is moſt graceful in the object; and if he find no ſuch particularities in the object, he muſt ſupply the portrait with ideal particularities, yet with ſuch delicacy and niceneſs, that they may not deſtroy the reſemblance.

Secondly,—as to *other perſonages* or figures that belong to ſome company, or to hiſtory, or to fable, or to ſome ſymbol, we may divide the moſt celebrated maſters into three claſſes: in the *firſt* are placed the painters, who are ſimple imitatiſts, or attached to draw what they ſee in common objects.——In the *next claſs* are thoſe who add to thoſe objects ſome ſpirit;—and in the *third claſs* are thoſe who are throughout or altogether attached to the *ideal*, whether they have laboured purely by idea, fancy or memory, or have made uſe of models or objects to help their ſtudy and inrich their thoughts, becauſe really an ideal ſpirit regards all nature, all antiquity, and all other mens works as his ſchool, though he puts no leſſon in practice till after he has conſulted his reaſon.

Gerhard Douw, *Metzu* and ſome others have been of the firſt claſs, and though they only applied themſelves to low ſubjects, they have executed them admirably well, having with great accuracy followed their common objects not only in chairo obſcuro and the colouring, but alſo in the ſtature,

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the attitudes and paſſions, and all ſo well done as to anſwer their choice; which was only common, ſimple and natural, without any ideal, beauty.

In the *ſecond claſs* we find painters of different degrees, of whom the more advanced deſerve a place in the third claſs, for their choice is a certain general, which retains more of the ideal beauty than of the low and common natural. All theſe of this claſs, both of the higheſt and loweſt degree, have this in common, that each of them affords us a kind of mixt natural, and a certain ſort of people in their way and manner.

Albert Durer, *Lucas Van Leyden* and others, diſcover in their biſarreries, or fantaſtical flights, a lively imagination and a richneſs of ſpirit; but ordinarily they repreſent to us a Gothic ſort of people of a taſte even below the populace.

Although *Rembrant* ſeems to have borrowed his ideas from a people altogether low and mean, both in their draperies and in their viſage and ſtature; yet by the help of a light artfully united to make it

ſhine

ſhine more illuſtrious, he ordinarily gives to his vulgar people lively humours and paſſions, with an eaſy attitude, and without affectation; but all this ſeldom or never arrives to any thing truly noble.

The pictures of *Rubens* afford us people of an higher goût than the ordinary people of *Rembrant*, and indeed a little above the common ſort; that is to ſay, a people hardy, bold, robuſt and vigorous: 'Tis true that ordinarily his performances favour of the *ruſtick*; that his contours or outlines are too waving, and that he drives the character of his paſſions even to an extravagance; but in ſpite of all that he diſcovers an original ſpirit.

He is excellent in his colouring to admiration. We diſcover a grandeur in his magnificent ordonnances, in his rich draperies, and in his poetical inventions; but that grandeur is eſpecially admirable in his agreeable and majeſtic diſtribution of lights and ſhadows.

The famous *Van Dyk*, the ſcholar of *Rubens*, marches on gloriouſly in the veſtiges of his illuſtrious maſter, and if he at all

all yields to him in the ſpirit of invention, he recompenſeth it in avoiding his maſter's ruſticity.

Thoſe of the ſchool of *Venice*, eſpecially the great *Titian* and *Paul Veroneſe* (who are at leaſt as much eſteemed for colouring as thoſe of the ſchool of *Brabant*; although in my opinion they are not to be compared to *Rubens* in the majeſtic diſperſion of lights) repreſent unto us a people better made, of a more grand goût, and fitter for high employments: but for all that, their attitude is not without a theatrical affectation, and their viſages ſavour too much of the *portrait*; ſo that they come vaſtly ſhort of the *ideal*, which would have furniſhed them with airs to anſwer the character of their ſubject.

Although *Cortona*, *Cyro Ferri*, and ſome others of their ſchool, have more happily arrived at a certain degree of *ideal beauty*, taken with choice from the common natural and from the antique; and though they afford us a graceful people, who attract the eye without any thing of the low taſte; and though in their works we

find a great richneſs of ordonnance; nevertheleſs, for want of ſolid ſtudy, their figures have not ſpirit and vigour enough, and are liable to become inſipid by the too great reſemblance marked both in airs and ſtature. And their figures often ſeem to be all brothers and ſiſters, whereby they cannot be agreeable to good judges, eſpecially thoſe of a great character.

We find a more grand and ſolid goût of *ideal beauty* in the works of *Annibal Caracci*, and thoſe of his ſchool; for we eaſily perceive, that they have better ſtudied the antique and the works of *Raphael*.

We may place in the ſame claſs the *Roman antique* from the time of *Cæſar* to *Antoninus*, even though that antique did not appear, till after the great decay of the art during 300 years. If we can compare the *Roman antique* with the more excellent *Grecian antique*, we ſhall find the *Roman* to be like the moon only that borrows all her light from the ſun.

Michael Angelo, who lived in *Raphael*'s time, and became ſo famous both for his ſculpture and for his grand manner of de-

ſign

ſign (the grand goût of which is much admired, eſpecially for the *giganteſque* and for the *terrible)* affords a race of giants.

On the other ſide, the celebrated *Parmegiano*, [whoſe deſigns are ſo eſteemed, that they are commonly thought to merit the firſt rank after thoſe of *Raphael*] repreſents unto us a people ſo delicate and graceful, that thoſe advantages cover his defects, and well excuſe him when he happens to make a falſe ſtep; for he fails only as a great maſter, and much genteelneſs and grace attend him even in his failures: Yet it muſt be owned that he does not always come up to juſt accuracy, and to the harmonious variety of each part with reſpect to the member of which it is a part, nor of each perſon with reſpect to his character. But in the ſchool of *Raphael*, beſides gracefulneſs, we find more ſcience and more ſolidity; though in my opinion his diſciples are therein much inferior to their maſter, who by his original and ſublime ſpirit has merited the name of the *inimitable Raphael*.

It may be queſtioned, whether the other *idealiſts* mentioned above, and chiefly thoſe of the grand goût (becauſe they have much more of the *ideal* than of the vulgar or *portrait* manner) deſerve to be placed in the ſecond or third claſs; but I drop it, having ſpoken enough of it already.

But this doubt has no place with reſpect to the great *Raphael* conſidered in his beſt times, and with reſpect to the more fine *Grecian antiques* performed about the time of *Alexander* the great, and which are the chief, nay almoſt the only antiques of the third claſs. And indeed in the beſt works of this moſt illuſtrious modern the great *Raphael*, as alſo in thoſe admirable antique ſculptures, we find an ideal in the moſt high degree, with a juſt judgment of the different characters of perſonages, and with an harmony and an admirable reference of the particularities to their members; whereas it ſeems that the other *idealiſts* have for the moſt part borrowed all their excellences either from the *antique ſtatues*, or from *Raphael*.

In the ſublime part of the *ideal*, we only ſeek for the repreſentations of perſonages worthy of ſuch a rank by their grand air, and capable of making a good appearance upon the theatre of the world either in fable, or in hiſtory ſacred and profane, and even to repreſent celeſtial perſonages. But each of theſe ought to have different degrees of majeſty, gravity, ſpirit, agility and dignity, according as every particular character requires; and this is admirably well executed not only in the *fine antiques*, but alſo in the works of *Raphael*, eſpecially in the Apoſtles.

As to the *beautiful antiques*, what majeſty, what gravity is to be found in the noble air of a *Jupiter!* for what can better repreſent to us the virtue of a predominating nature?

What ſublimity, what grace, what grandeur, what genteelneſs may be ſeen in the viſage of an *Apollo*? What can better agree to the ſymbol of the lively and moveable element of the world, to the light for the eyes both of body and ſoul, and to an oracle of ſpirit and fancy fit for all the curious arts?

What

What manly agility, what robuſt genteelneſs in a *Diana!* for her characters well repreſent a goddeſs of the chace, a ſiſter of *Apollo*, another light for the dark night, and a ſymbol of the wandering and variable impreſſions of nature.

What charming dignity, what beauty, what grace, what genteelneſs, what plumpneſs may be ſeen in the [a] *Goddeſs of Love?* for what can be more agreeable to the ſymbol of nature's ſecret, which, by the help of certain allurements, has preſerved human generations, and, if I may ſo ſay, has immortaliſed that which is mortal.

What force, what more than human promptitude, what dignity and grandeur of ſpirit may be ſeen in an [b] *Hercules?* What can better characteriſe a god, an hero of heroes, a natural ſon of *Jupiter*, a conqueror of monſters, than *Hercules*, who choſe the path of human virtues, and was a ſymbol of the magnanimous triumph that we ſhould make over our pernicious deſires and our diſordered paſſions?

[a] See *Venus* of *Medicis* in the tribunal of *Florence*. [b] See *Hercules Farneſe*, or rather *Il Torſo di Belvedere* at *Rome*.

What

What firmneſs, what agility, what ſuppleneſs may be ſeen in a [c] *Gladiator*.

What agreeable ruſticity, what ſimple and native joy in a dancing [d] *Faun?* a true ſymbol of the ſimplicity, the tranquillity, and the gaiety of a rural life.

What learned leſſons of the general laws of diſperſed nature, what beauty in the eyes of the underſtanding may be ſeen in a [e] *Silenus*, in ſpite of all the homelineſs of his body? The front of a dog or face of a gluttonous hog, the ſnout flat and turned up, the lips thick and ſticking out, as always ready and accuſtomed to ſwallow liquor, all therein repreſent to us in a ſpeaking manner the brutality of drunkenneſs.

The ſame obſervations may be made of the reſt of the gods, the goddeſſes, the ſubaltern demi-gods and nymphs, and of all that belong to fabulous hiſtory: all which ſhould be marked with ſo exact a difference, that what is found in the head of a *Diana* may not ſuit the head of a *Venus*;

[c] In the villa *Borgheſe*.
[d] In the tribunal of *Florence*.
[e] In hortis Ludoviſianis.

Venus; neither the noſe, nor the mouth, nor the eyes, nor the front, nor any part may be found, in the one like the other: becauſe according to each character the laws of nature determine differently the conformity of bones, the ſtrength or delicateneſs of muſcles, and the fineneſs or groſſneſs of the ſkin.

Baccio Bandinelli, among the modern ſtatuaries, has by his deſigns made appear, that he better underſtood than *Michael Angelo* the difference of ſtatues and the diverſity of their members: but another has better performed this part of the art; I mean the famous *Francis Dequeſnoy*, known by the name of *Fiamingo*: he has carried the art beyond all others, both antique and modern, in what regards children; and his few works on other ſubjects are not leſs eſteemed than what we have of the fineſt in the antique. *Bellori* confirms this when he ſays of the *Suſanna* of that able maſter, "that it is at leaſt equal to the moſt fine antiques, and that its ſtyle is altogether noble and delicate."

This

This famous *Fiamingo* is intirely *ideal*, and in his works we find a charming harmony and a variety of parts far ſurpaſſing all that can be expected.

This I could make appear in two fine heads of marble done by him, which I am poſſeſſed of, and which Mr. *Richardſon* ſpeaks of in his treatiſe. The one is very venerable; for it repreſents a great philoſopher, ſuch a one as *Plato*, with a bald crown; and diſcovers a ſerious meditation, and a penetration of ſpirit fit for the moſt ſublime thoughts: the whole is vigorous, and at the ſame time of an extreme delicateneſs; the top of the head, the front, the noſe, the mouth, the chin, the cheeks, all are large and ſquare and of the ſame conformity; the eminences of the bones are of an exquiſite goût, the ſkin covering the bones and muſcles is alſo fine, and throughout ſo varied with wrinkles or plies, that thoſe of the neck or front ſeem capable to yield to a touch: and the cartilages of the ears are not leſs admirable for their tenderneſs and all their diſtinctions.

The other head no leſs repreſents a poet, as *Sophocles*; or rather a general of an army, and at the ſame time a learned philoſopher of a ſweet and affable humour, like *Xenophon*: and though this piece wants not gravity, dignity and ſpirit, yet its front, noſe, cheeks and mouth, and all the viſage, are leſs ſquare and more narrow; it goes more upon the ſharp, and is throughout more ſlender. Beſides, this head leſs exceeds the common portrait, and its ſkin and cartilage of the ears are leſs delicate and more thick; yet, as well as the other, it preſerves throughout the ſame harmony in its character; the hair of the beard both of one and the other is of a very airy and ingenious curle or turn: In ſhort theſe two heads differ even in the ſmalleſt particularities, and there is not a part of the one that can be appropriated or tranſported to the other without confounding the *ideal* harmony.

As for *Raphael* in his beſt times, we can juſtly ſay of him that he was a great maſter: he is grand in his rich ordonances, and we find in him nothing uſeleſs

or

or unprofitable; he is ſimple, diverſified, noble and incomparable in the plies or foldings of his draperies. He is grand in his eaſy attitudes, yet elegant and natural without going upon any thing that ſavours of theatrical affectation. He is throughout more grand than any other in his goût, and in his fine and noble expreſſion of the paſſions, without the leaſt extravagance. In ſhort, we may ſay of him, that he has excelled all others in the moſt excellent parts of the art.

But in my opinion, that which has exalted him above all others, is the harmony and ſublime propriety of his airs in heads, and that incomparable variety of their parts, of which we now come to ſpeak. In this branch of painting *Raphael* was ſo excellent, that he not only ſucceeded in it more frequently than all the other maſters put together; but attained to a higher degree of perfection in it than any other has ever done.

Raphael, in the firſt years of his progreſs, was no doubt very much attached to the ſtudy of the beſt antiques then

known [f]: nevertheleſs he did not confine himſelf to that; when he found objects which required a new idea, this great genius took his flight, ſoaring above the limits of a ſervile imitation; for as to ſacred hiſtory, and eſpecially the *perſonages of the New Teſtament*, he has opened a way ſo much the more glorious, in that he is beholden to nothing but the force of his own great genius, which he has carried as far as the moſt famous antiquity, not to ſay that in this he has left antiquity behind him.

In ſhort, the *fine antiques* furniſh to our idea divers ſorts of beauties for fabulous ſubjects: but thoſe are beauties capable of charming the eyes of the body more than thoſe of the mind; for the ancients gave their gods and heroes certain grave and ſublime airs; but at the ſame time thoſe airs were proud or haughty, and more fit to inſpire a worldly and forced reſpect than an humble veneration. Whereas the hiſtory

[f] The famous ſtatue of *Hercules Farneſe* was not found till about 20 years after the death of *Raphael*; and the famous *gladiator* of *Borgheſe* about 30 or more years afterwards.

tory of the *New Teſtament* requires quite different things : it affords great beauties ; for example, the repreſentation of the *Holy Virgin*, &c. but ſuch beauties, as, however touching, make us at the ſame time behold ſo venerable a modeſty, that the charming union of theſe two lovely qualities, beauty and modeſty, can only produce a profound veneration, capable of ſtifling in one's heart all carnal deſire, which beauty alone could not fail to excite therein.

The *New Teſtament* affords grave and ſublime airs, not borrowed from the perſonages of a court, nor from the education of the grandees of the earth, nor from the affected wiſdom of worldly philoſophers ; but airs agreeable to the popular education of plain fiſhermen, which are only venerable for a ſincere modeſty, and for a zeal altogether divine, ſupported by ſpiritual and miraculous virtues. O what dignity, what ſublimity, what high degree of *ideality !* Here it is not enough to be poſſeſſed only of the laws of general nature, as in the great ſubject of fable ; for beſides that, one muſt know to unite things that ſeem

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incompatible, and that ſeem even to deſtroy one another. But however difficult that may appear, yet this marvellous genius, *Raphael*, has executed it after a manner altogether ſublime in the fineſt of his laſt works.

He has given his *Apoſtles* agreeable airs and ſuitable to the grand goût: for not only every viſage in all its parts diſcovers a charming harmony; but alſo the airs are ſo different among themſelves, and different alſo from thoſe furniſhed us by the remains of antiquity, that he juſtly deſerves to be regarded as a true and perfect original ſpirit. It ſeems indeed, that nature profuſely beſtowed on him all her grace and ſolidity; as if ſhe had took pleaſure to heap upon him all her riches; an honour the more eſtimable, becauſe the like cannot be affirmed, not only with certainty, but not even with reſemblance, of any artiſt of antiquity. Nemo multum ſe profeciſſe putet, cui Raphael non valde placet; i. e. Let no man think himſelf a proficient, who is not much delighted with *Raphael*.

Be-

Beſides I admire the great *Raphael* for his noble ſimplicity; I am raviſhed with the dignity, the variety, and the grand goût that are conſpicuous in all his fine pieces; and this admiration, ſupported by the encomiums of a conſtant renown during above 200 years, makes me conclude that in the works of this divine artiſt which are in *Italy*, I could yet find ſomething more than what I have hitherto ſeen.

But ſome perhaps may ſay, Do not you ſpeak too much like a panegyriſt? I own indeed this may be objected by thoſe that have never ſeen the original pictures or drawings of *Raphael's ſtudy*; but as for me, I have with pleaſure ſeen and with attention contemplated the moſt famous prints done after that great maſter: I have had the ſatisfaction to conſider at leiſure the prints of *Marc Antonio*, the outlines of which are commonly ſaid to be done by the hand of *Raphael* himſelf: but if I may be allowed to ſpeak my mind, the moſt part at leaſt of theſe prints appear to me ſo defective, that I cannot forbear ſuſpecting, with other connoiſſeurs, that what

what is publiſhed of theſe out-lines is a mere fiction: beſides I have often ſeen in the cabinets of the curious ſome drawings that paſs for *Raphael*'s; ſome of which were of ſo great a character in the handling or execution, that we cannot doubt of their being originals; but as far as I remember, I could neither find that ſingular and ſo diverſified harmony of parts in each viſage, nor the charming beauties of the moſt fine antiques.

In ſhort, I could yet fortify the objection by a new ſubject of doubt about what is advanced concerning *Raphael*; to wit, I have obſerved that the famous *Bellori*, who no doubt had often ſeen thoſe original paintings, makes no mention of that harmony of parts in the viſage, ſo ſingular and ſo diverſified; even when, in his treatiſe of *Raphael*'s pictures in the Vatican, he makes the magnificent deſcription of *Raphael*'s two famous ordonnances, the one of *the theology*, and the other of *the philoſophy*, as they are both to be ſeen in the prints done by *Georgio Mantuano*, the firſt known by the improper name of the *diſpute about the ſacrament*, and the

the other by the name of *the ſchool of Athens.*

But as to the objection (which with all its incidents can only come from a curious man, who has more than common underſtanding) I anſwer in the firſt place—I am ſo far from being a panegyriſt, that inſtead of offering incenſe to great maſters, I am rather diſpoſed to criticiſe their works; not with a view to diminiſh their reputation ſo juſtly eſtabliſhed, but rather with an intention to give it a new luſtre. Indeed men of the firſt rank only deſerve to be criticiſed; and it would not look well to hunt for criticiſms, ſave only for the advancement of the art, for inſtruction, and for preventing the inconveniences, into which imitators or copiers may eaſily fall, who have not arrived at all neceſſary experience. A judicious critic may keep thoſe imitators from being carried off with the torrent of a dangerous prevention, which might make them believe, all that comes from their heroes is of the ſame force

and value; and thereby would make them naturally rather imitate what is defective in them, than what is good; for that the defective is more eaſily imitated than the good.

Secondly, I ſay, the very incidents of the objection yield the point, *viz.* that the harmony, we now treat of, is of ſuch a nature, that we muſt not ſearch for it in the ſmall figures of defective prints, nor in the ordinary drawings that are only ſlight ſketches of invention, or are made only for the ordonnance.

Thirdly, reaſon itſelf teacheth us, that we ſhould not expect to find this admirable harmony and this charming variety of parts in the firſt works of *Raphael*, done before he came to *Rome*. Where then muſt we ſeek for them? It is in his *famous pictures* and eſpecially in the hiſtories of the *New Teſtament*; for therein he ſhews himſelf to be an original: we find them in thoſe *cartoons* or large pieces of paper, which were the fragments of ſtudy; upon which, according to his cuſtom,

tom, he exactly deſigned in great the principal heads of his piece before he painted them: for ſuch cartoons, as the ripeſt fruits of his ſpirit and ſtudy, were not expoſed to the danger of loſing their firſt fire, of being enervated, or of degenerating into a ſpirit of imitation, as were the pictures, when he tranſported, or copied, to ſay ſo, ſuch cartoons, or when he made his diſciples execute the pictures from the ſaid cartoons.

Fourthly, as for the ſilence of *Bellori*; I ſay it may have been the effect of ſome negligence; for he likewiſe has not mentioned the ſimplicity and the dignity of the natural attitudes of *Raphael*, nor of the fine and variable diſpoſition of the plies or foldings of his draperies, which yet can be ſeen even in the prints: But would it not be ridiculous to doubt of that admirable diſpoſition of plies, only becauſe *Bellori* makes no mention of them? It might alſo be ſaid that he has not ſpoke of them, becauſe he could not diſcern them diſtinctly enough; eſpecially

as thoſe pictures, according to the teſtimony of Mr. *Richardſon*, are of a dark colouring, and alſo in an obſcure apartment.

Nor does *Bellori* ſpeak of the admirable harmony and variety of parts in ſome heads, when he deſcribes the famous battle of *Conſtantine* againſt *Maxentius*, painted after *Raphael*'s death by *Julio Romano* and *John Francis Penni* after ſome drawings and cartoons of their illuſtrious maſter: Yet though the prints are always defective, we can ſtill find ſublime traces of the *ideal*, and of the difference of parts in the four heads upon two leaves, each head being about four inches high, engraved by *G. Audran*. The one is the head of *Maxentius*, and two others are the heads of *two Captains* cut off, which are held up by *Conſtantine* as a mark of the enemy's defeat; and the fourth upon the ſame leaf with that of *Maxentius*, is the head of a *ſoldier* covered with an helmet, which I believe belongs to another picture. All theſe viſages do not reſemble

ble each other in any of their parts : the mouth, the noſe, the eyes, the cheeks, the ſkin, the wrinkles of the forehead, the hairs, are all different. We behold in the crowned head of *Maxentius* the rage of a man going to drown himſelf with all his grand deſigns : indeed we obſerve in it a noble air of a great Prince, but at the ſame time a wild and furious air, inhuman and uncompaſſionate, perfectly agreeable to a tyrant, and a cruel perſecutor. Each of the *two heads* cut off repreſent an air noble enough for the rank of a *Captain*, eſpecially that which has thick and hanging eye-brows, which ſeems to belong to ſome *General*, for the gaiety ſtill reigning in his countenance ſignifies that death had ſurpriſed him, and that he had been conquered, even when he thought of nothing leſs than to conquer. The fourth head, which is only that of a plain *ſoldier*, is of the ſame kind with the heads of ſoldiers upon *Trajan's* column. This is what we can ſee in the two prints : but in the print of the

ſame

ſame battle engraved by *P. Aquila* we find thoſe three heads very poorly and ill done.

Raphael was not above 25 years of age, when he made his picture of *the theology* in the *Vatican:* but then he had already advanced farther in the *ideal* than any other painter. This can be eaſily proved by ſeveral heads drawn in large after that picture, eſpecially by the original cartoon of the head of the *Eternal Father* giving his benediction in the picture: for though this drawing in black chalk was only made as a ſketch of ſtudy in large, for finding an idea agreeable to an object ſo ſublime, yet he knew how to place in it an idea moſt noble, moſt grave, full of wiſdom, equity, juſtice and ſeverity, nay of beauty and grace too; the whole more than human, and yet the whole under an human form: whereas in the print of *G. Mantouan* we only find a low idea, black, homely, ſhocking and frightful.

But I could ſhew this admirable harmony, this charming variety of parts executed

cuted to the higheſt degree of excellency in two heads and four hands very near the natural bigneſs, drawn by *Raphael* a little before his death: they are done in a very great manner, and highly finiſhed in black chalk. Each head is accompanied with its two hands, the whole together on a large *cartoon* which I had ſome years in my collection, and I will now deſcribe them for the honour of that inimitable artiſt.

They are the two heads of two *Apoſtles*, placed in the middle of the lower part of the famous picture called the *transfiguration* in the church of St. *Petro de Montorio* at *Rome*. According to Mr. *Richardſon*'s report, the contours or out-lines of this picture are more elegant, and the airs of the heads are more ſublime and more expreſſive than thoſe of any other piece of *Raphael* at *Rome*. The whole ſubject of this lower part of the picture turns upon the aſtoniſhment and conſternation of ſome of the *Apoſtles:* for though they had before caſt out devils in the name

name of *Jeſus Chriſt*, they could not cure a demoniac child preſented to them, while their divine Maſter, our *Saviour*, was upon mount *Tabor* with the three other Apoſtles St. *Peter*, St. *James*, and St. *John*.

The younger of the two of thoſe *Apoſtles* drawn upon that cartoon repreſents a young man between 20 and 25 years without a beard, very well made and vigorous, whom I ſuppoſe to be St. *Thomas*: his attitude equally denotes his ſurpriſe and ardor; he advanceth his head with an extreme zeal, and fixeth his eyes upon the poſſeſſed infant, and we read in his countenance, that he can hardly believe what he ſees; but at the ſame time, to expreſs his humiliation, he has thoſe two young hands joined on his robuſt breaſt with a noble and moſt humble air. All the parts of the head and hands are of the ſame conformity and of the ſame vigour, both in the oſſilages and in the ſkin: they have an original air ſuitable enough to an *Apoſtle*, and yet an air intirely different from the antique.

The

The other *Apoſtle* ſeems to be a man about 60 years old, whom I ſhall call St. *Matthew*, and diſcovers a wiſe and compoſed air, with the head a little elevated, turning his hands outwards; he ſeems to ſpeak to the other *Apoſtles*, and to reflect on the ſupreme virtue from above; we find him throughout humble and pious, but grieved and aſtoniſhed, as if he ſpoke to them after this manner: "It is in vain, my brethren, for us to preſume on the miraculous virtue that attended us, when our maſter ſent us throughout Judæa: what are we but impotent creatures? we have nothing, nothing of ourſelves; it is only from above, it is only from God, or from his well-beloved ſon our divine maſter, that we can expect an irreſiſtible power over this kind of demons."

As the thoughts of this St. *Matthew* are more ſedate and ſublime than thoſe of St. *Thomas*, ſo to repreſent him *Raphael* hath uſed an idea of a man advanced in years, ſedate, ſweet and wiſe; he

is vigorous, but at the ſame time of a great delicateneſs of bones, and above all, he has a very fine ſkin, as may be obſerved in its foldings. The two hands, as well as the head and beard, are of the ſame nature, and the whole together is alſo intirely different from the antique: and yet he repreſents the moſt noble, and at the ſame time the moſt humble old man that can be imagined, without any thing that ſavours of pride or preſumption.

I might here add ſome account of other *drawings of Raphael*; but I believe this will ſatisfy any perſon capable to form the objection that I have now anſwered. Indeed ſome perſons perhaps will not be contented, even though they ſhould ſee the pieces I ſpeak of; for Heaven differently diſtributes its gifts and talents; and as to thoſe things that belong to *ſpirit and grand goût*, there are eyes that cannot ſee and ears that cannot hear; and to them I would only reply thus, Let it be ſuppoſed that I exalt *Raphael*'s merit too high,

high, and regard it with eyes too much prejudiced; yet it were to be wiſhed, that the objector, or ſome other painter, had attained to this high degree of excellency, and that every able artiſt would ſtrongly endeavour to acquire this rare perfection of the *ideal:* This is what I intended to advance by this diſcourſe, in which I have borrowed the example of the works of thoſe great maſters, only for putting this important point in a clearer light.

After theſe reflections upon the *ideal*, upon the mutual *harmony* and the charming *variety of parts*, I believe there is no lover of this ſublime part of the art, at leaſt no true connoiſſeur, who does not much more eſteem a ſingle head of ſtudy of the grand goût, and of an exalted idea, deſigned by an able maſter, where this excellent harmony of parts ſhines forth according to the exigence of the character; I ſay, who does not prefer it much above a great ordonnance of the ſame maſter, how admirable ſoever it may be

otherwiſe reputed, if thoſe eſſential qualities are not found in it; and with ſo much the more reaſon becauſe the beauty of an ordonnance, as an ordonnance, may be found even in a print of little value.

I cannot finiſh this diſcourſe without ſaying ſomething of a *proportion, ideal* and *general,* very eaſy and conformable to the laws of nature, and which may be accommodated to different ſtatures as well of common perſons, as of the moſt beautiful antiques. Not that I would inſinuate, that a great maſter can undertake to paint nothing without always having compaſſes in his hand; on the contrary I am perſuaded, he has occaſion for nothing but experienced eyes to accompliſh his work. Yet this does not take off from the uſefulneſs of this knowledge, as well to thoſe who perform themſelves, as to ſuch who inſtruct others. It may even ſerve to clear up the principle of the *ideal,* and to determine more eaſily the *difference of ſtatures,* which can be no farther fine, than they are well proportioned: I have not met with

with any author, that has treated of this ſubject in a ſatisfactory manner: and all the rules hitherto laid down are (as far as I can find) either difficult to put in practice, or even impracticable; neither can they be applied to the general laws of the different ſtatures of the antique and of nature.

As to the *heighth* of all ſorts of perſons in general, as well of one ſex as the other, we ſhall divide the ſtatures into three principal ſorts.

The firſt is the *lofty ſtature*, or the tall and ſlender: which the Italians call *Svelta*.

The 2d is the *middling*.

The 3d is the *ſhort* and *low*.

Each of theſe ſtatures may be very fine, and very well proportioned.

Let us take (as much as poſſible) all the meaſures of them upon parts of the body that are well diſtinguiſhed.

We ſee, that for all theſe ſtatures *nature* and the *beautiful antique* divide in general the *heighth* of every well made man, that has finiſhed his growth, into two

two equal parts: the upper *half* takes in the head, the neck, and the trunk to the thighs or pubes. The lower half is compoſed of the thighs, the legs and the feet.

The *trunk* of all bodies, from the lower part of the neck to the pudenda, is compoſed of three equal parts.—1. The *uppermoſt* is for the breaſt, from the throat to the pit of the ſtomach. — 2. The *middlemoſt*, from thence to the navel for women, but for men to the bend of the body a little above the navel. — 3. The *lowermoſt*, made by the bottom of the belly.

The head, together with the neck as far as the loweſt part of the throat, anſwers to the heighth of half of the trunk of the body; that is to ſay, one and a half of its parts; and moreover *the upper half of a man* is $4\frac{1}{2}$ of theſe equal parts.— The thigh to the middle of the joint of the knee is two of the 3 parts of the trunk: from thence to that part of the leg which is ſmalleſt (a little above the ancle) is equal to the whole thigh; that is, two of theſe parts; from thence to the ſoal of the foot

a half

a half of one of theſe parts; ſo that there is $4\frac{1}{2}$ of theſe parts for *the lower half*. And by this means *ideal beauty* as well as *nature* divides a well made *man into nine equal parts*, which may be named *modules*.

The length of the feet is commonly half the length of the leg from the middle of the knee to the ſoal of the foot, that is, a module and a quarter. The arm hanging down, the joint of the hand is in a horizontal line with the pudenda, or beginning of the thigh. All this agrees equally with every well made man, whether of a ſhort, middling, or tall ſtature: but theſe three ſtatures differ in this circumſtance, that nature commonly gives to thoſe of the ſhorteſt ſtature the head largeſt and the neck ſhorteſt, in proportion to their ſtature; and on the contrary, to the talleſt the head leaſt and the neck longeſt: ſo that we may reckon for the head of the ſhort ſtature $1\frac{1}{4}$ module, for the neck the other $\frac{1}{4}$:—for the head of the middling ſtature $1\frac{1}{3}$ module, and for the neck the remaining $\frac{1}{8}$ of a module; for the head of the tall ſtature one module,

module, for the neck half a module:—

Thus the ſhort ſtature will be $7\frac{1}{2}$ heads;—

The middling ſtature eight heads;—

The tall ſtature nine heads;—

It is by this computation the difference of theſe heads are found to be exactly in the ſame harmonic proportion as the intervals of the tones of muſic; that is, the genteel head of the tall ſtature to that of the middling as 8 to 9, the ſame as the tone major.

The head of the middling to the head of the ſhort as 9 to 10, the ſame as the interval of the tone minor.

The head of the tall ſtature to the ſhort as 8 to 10, or 4 to 5, the interval of tierce major.

The neck of the tall to that of the midling as 4 to 3, the interval of a fourth.

The neck of the middling to that of the ſhort as 3 to 2, the interval of a fifth.

The neck of the tall to that of the ſhort as 2 to 1, the interval of an octave.

Thus

Thus the whole foundation of muſick, all that is marvellous therein, admirably correſponds with theſe agreements and proportions of ideal beauty. What admirable harmony, what charming airs does beautiful nature perpetually ſing to the praiſe of its divine author! but let us leave theſe pathetic ſpeculations, ſince they are not ſuited to the generality of mankind, nay are intelligible to very few only.

The *heighth of a head* taken in front is divided into four noſes or quarters in ſuch manner, that a horizontal line, which divides it in halfs, paſſes through the pupills of the eyes and the beginning of the root of the noſe; and that the heighth of the face, taken a quarter above the root of the noſe, to the bottom of the chin be three quarters or three noſes. Moreover, in enlarging or ſtreightening a little the parts of the face, that is to ſay, the diſtance of the eyes, their breadth, the breadth of the noſe, of the mouth and of the chin, without changing the oval of the head, one may enlarge or make more delicate all

theſe parts according to the difference each ſtature requires; but to make the face appear more robuſt and gigantic, nothing is required, but to raiſe this horizontal line above the half of the oval, inlarging the ſame parts of the face; and to make the face appear more weak, delicate, or mean, this horizontal line muſt be placed below the half of the oval, at the ſame time contracting thoſe parts of the face.

As to the *breadths of the human body* in general, it muſt be obſerved, that a man differs from a woman almoſt in every part in ſuch a manner as requires a diſtinct account of each; but it is not to be expected I ſhould enter into a particular detail of the exact meaſures and numbers for the breadth of each different member, and that for all ſorts of ſtatures as well of men as women, and that in front as well as in profile. This would lead me too far, and require an entire new treatiſe; beſides that with reſpect to divers contraſts it would be indiſpenſably neceſſary to have

figures

figures to mark exactly the places, and to give the juſt methods of meaſuring. All I propoſe in this eſſay is, in the firſt place, to point out ſomething of a model, which any one may make uſe of to meaſure the breadths according to his own manner: in the ſecond place, I ſhall endeavour to eſtabliſh a method eaſy and univerſal, by which all theſe meaſures may be applied not only to the three aforementioned ſtatures, which may be conſidered as *ſimple ſtatures*, but alſo every other kind of ſtature which I ſhall call *mixt ſtatures*; for with reſpect to theſe three principal ſtatures already taken notice of, it muſt be farther obſerved, in the firſt place, that *beautiful nature* as well as *ideal beauty* gives to a ſhort man a breadth ſolid and ſtrong; to a man of a tall ſtature a breadth genteel and delicate; and to thoſe of a middling ſtature a breadth alſo middling; and that whatever comes under this head, whether ſhort, middling, or elevated, may be called a *ſimple* and *uncompounded ſtature*.

And in the ſecond place, I ſay, that when each of theſe three ſimple ſtatures are in their higheſt degree of beauty, the elevated will particularly ſuit dignity, agility, delicacy and majeſty; the ſhort a man of labour and fatigue; and the middling ſhould be accompanied with a ſedate air, which ſhould have ſomething of the grave. But when it is to repreſent different characters, as that of dignity, of divinity, and of agility, joined to an extreme ſtrength and the greateſt fatigue, the whole in the ſame perſonage, as in the character of an *Hercules*, I call this ſtature a *mixed ideal ſtature*.

Upon this footing, for all *ſimple ſtatures* it is only neceſſary to meaſure and note the breadths of one well made perſon. For *men* (for example) may be taken the ſtatue of the *Apollo* of the *Belvedere*, or of the famous *Greek gladiator* of the *Borgheſe*, both of them being of the fine and elevated ſtature. For *women* the *Venus* of *Medicis* may be choſen: it is noble, graceful and delicate; and although plump, not too fat;

fat; for we may obſerve, that whatever is fat, ſo as to appear puffed or flabby, and exceeds what is neceſſary to ſoften the lines of the muſcles, is never admitted in ideal beauty, nor in the antique of the beſt taſte. All theſe breadths of the ſimple ſtature are to be computed by a fourth part of the heighth of the head; which will be their common meaſure, and in this caſe may be called a noſe or the quarter of a head. When (for example) the neck of the *Apollo* taken in front is found to be in breadth $2\frac{1}{4}$ quarters of the heighth of the head or $2\frac{1}{4}$ noſes, the ſame taken ſideways is $2\frac{1}{2}$ quarters or $2\frac{1}{2}$ noſes; the middle of the body taken ſideways is 4 quarters or a head, and taken in front is 6 quarters, or a head and a half; the breaſt in front with the arms hanging down is in breadth 10 quarters or two heads and a half; the calf of the leg both in front and profile is in breadth $2\frac{1}{2}$ quarters; and ſo of the reſt: moreover, all theſe meaſures and theſe proportions may ſerve for the other ſimple ſtatures, each with reſpect to its own head;

head; for beautiful nature gives commonly to the members of all ſimple ſtatures greater breadths, in proportion as they are ſhorter, and alſo the head larger in proportion. So that a head of $1\frac{1}{4}$ module, which is that of the ſhort ſtature, will give all the breadths of the body in proportion to that of the tall ſtature as 5 to 4; and in proportion to that of the middling ſtature as of 10 to 9; and for the reſt, we ſhall have all the reſpective breadths of the ſeveral ſimple ſtatures in the ſame proportion and the ſame muſical harmony as the mutual heighth of their heads. But for the *mixed ſtatures* all theſe breadths muſt be enlarged or diminiſhed, in proportion to what each different character requires. So that a *Hercules*, as a god and a great hero, requires in my opinion a noble and majeſtic air; and conſequently for its heighth an elevated ſtature, with a head, not heavy, but noble and of one module; and with regard to its vigour, the head a little broader, and the face a little more enlarged, than for the

ſimple

ſimple elevated ſtature of an *Apollo*. Moreover for its extreme ſtrength is required an extreme breadth and thickneſs of the muſcular parts; and for its dignity and agility a middling genteelneſs of the joints of the hand, the knee, the bottom of the leg, of the ancles, and in general of all the breadths of ſuch parts as terminate by an articulation. In this manner, dignity joined with ſtrength will be found throughout accompanied with a ſufficient firmneſs; and it will be found at the ſame time exempt both from weakneſs and clumſineſs. So to repreſent a *Hercules* one may increaſe all the meaſures of the breadths of a ſimple elevated ſtature (as of an *Apollo*) by inlarging the muſcular parts from 4 to 5, and the joints with other parts determined by the bones from 8 to 9. And by this means each member of an *Hercules* will become at the ſame time both vigorous and noble, and different from every other ſtature and character. By the ſame expedient a middling breadth may be added to an elevated ſtature in order to

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give it an air, ſedate, noble, grave and majeſtic, ſuch as will ſuit a *Jupiter*, regarding the ſame management with reſpect to the difference of the muſcular parts and the joints; and this well executed will render all the members of a *Jupiter* entirely different from thoſe of every other ſtature.

As I imagine, what I have already ſaid is ſufficient for perſons of taſte, genius, and penetration, I conclude, that I may not become tedious: and I am deſirous that what I have advanced may be examined with rigour, and what ſhall be found defective may be rejected, for I had no other view when I began this diſcourſe, than to endeavour to contribute ſomething to the advancement of the art.

Amſterdam, 1724.

L. H. TEN KATE.

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